Literary Criticism on Sirohi’s Novel – How We Know Each Other

By Fredric Jameson

I. Observing People and How they Work – The Novel

To commence with the old work on apartment living and working out life to Arthur Koestler’s music – this then an old

Soviet piece mixed with modern life and partying in Delhi then resembles Sirohi and his friends all currently on Deterior helping philosophers live a fine life of humour and joining us to Sirohi’s many feminist lovers – the Novel is a formalist logic of how life works out.

Wrenched from its formalism is then in fact

a long arc back to East Germany in Berlin and many Hungarian Soviet living stories.

II. Formalism finally against concrete empiricism – why Sartre and now Sirohi are formal empiricists – not just concrete practical behaviour – but its formal series or even formal working

notes of a Stage Direction over the content

Why then Sirohi’s masterpiece Dialectical Totalisation then is literary formalism for the world to understand – comparable to ensembles, boxing matches and even repeating Sartre’s style for a shift to his own logic of style – something like

totalization and optimism all through.

Sirohi’s novels then are constructions of this ensemble complexity in many works which then have complex arcs and plots in them about 80 episodes of realism and surrealism mixed per novel.

III. When Novels are Formalist

Formalism then means musical analysis in models by Adorno which becomes cultural criticism and then in Sirohi a number of cultural criticisms, film criticism, world criticism and even literary critical and historical criticism to go with economic formalism – he means real life is working is true but it is a

formalism – like mixed economics is just a formalism.

But his literature is more of a formalism – like a figural perceptual cinema which keeps mapping the world and is also high surrealism – in the sense of David Lynch cinema which finally makes it to form in cinema with Sirohi of course working on

curated cinema with us these days.

Conclusion – so we meet soon I tell Sirohi and all

And so in fact a number of plots, themes and arcs and plotted ensembles – this then is how the world is now formalist – I mean the world should be analysed in these Sirohian On the Road

ways – not really and concretely – and that then is the birth of formalism in novels – comparable only to Peter Weiss's Aesthetics of Resistance – two volumes so far published with Sirohi publishing its manuscript in three written concrete pieces – how in fact it is a complex narrative of the 20th century history in

many plotted arcs of victory against Nazism.

This simple Bildung then is an aesthetic commentary on the world from proletarian standpoints – which in Sirohi is – a complex portmanteaux, tableau, and even planes, formal levels, musical forms, and even montrebans, prestos, arcs and all that is called Greimas square finally forming

around it as a complex set of boxes and plot forms – which is how his novel really is.

That formalism then above perception – how in fact Husserl would argue it is as form and phenomenological reduction to an objective form which then is a reduction – we mean of a type of musical piece of symphony that the

recent Integrated Method concludes is how to live life in Sirohi we will soon meet.

Happily, like a Chrisitan Paulinian happy.